

Ten documentary films will be presented in a program of SELECTIONS FROM THE ROBERT FLAHERTY INTERNATIONAL FILM SEMINAR: 1967 at The Museum of Modern Art from October 23 through 29. Produced within the last year, the films range in subject matter and technique from the classic beauty of DESERT PEOPLE to the brutal yet inventive form of THE TITICUT FOLLIES.

Adrienne Mancina, Curatorial Assistant in the Museum's Department of Film, and Willard Van Dyke, Director of the Department and newly elected President of the Flaherty International Film Seminars, selected the films from the more than seventy screened this summer at the Seminar in Harriman, New York. In the program notes they state that "the documentary film is once again a rich source of cinematic excitement and socio-psychological revelation...."

"From a multitude of facts the artist with his sharpened sensibility and genius extrapolates poetry and drama. The heritage left us by Robert Flaherty and the root of the Flaherty way of working create an awareness of the validity of intellectual and emotional exploration, of open-minded involvement with reality. Thirteen years have passed since the first Flaherty Seminar and each year the small group of participants affirms its faith in a cinematic art that not only can record a chaotic reality but also can recall to each of us the sanity that could be, the beauty that is."

On October 26, following the 8:00 p.m. screening of WARRENDALE in the Museum Auditorium, the audience is invited to participate in a discussion with director Allan King. Mr. King, who says, "the satisfaction and the purpose of filmmaking is to discover for myself the meaning of a given experience," describes Warrendale and the making of his film about it:

Warrendale is a residential treatment centre for emotionally disturbed children. It is both an experiment and a frontier.

The children are not brain damaged or mentally defective; their problems are emotional. Their behaviour is so disturbed that it is not tolerable to the community. They are not able to live with their parents or foster parents -- if indeed they have either.

In the past the alternatives would be juvenile detention or a psychiatric ward. Many of the children here have had bitter experience

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of both. ...

The film was shot over a five week period, February and March, 1966. The final version is one hundred minutes long and was edited from forty hours of film.

The discussion is open to the public at no additional charge.

The program for SELECTIONS FROM THE ROBERT FLAHERTY INTERNATIONAL FILM SEMINAR: 1967 follows:

Mon. Oct. 23
2 & 5:30 p.m.

TIM PAGE. 1967. Directed by David Hoffman. 18 min. An interview with a new producer and director. Selections from his films are shown.

EVERY SEVENTH CHILD. 1967. Directed and written by Jack Willis for N.E.T. Journal. 60 min. An examination of the crisis within the parochial school system. This is a potent, controversial document of a parochial problem which in many respects has become a public issue.

Tues. Oct. 24
2 & 5:30 p.m.

THE TITICUT FOLLIES. 1967. Produced and directed by Fred Wiseman. Photographed by John Marshall. Distributed by Titicut Follies Distribution, Inc., care of Grove Press. 85 min. Not recommended for children. A shocking study of the life of the criminally insane in a state institution. The Follies, a show put on by the inmates and guards, dramatically structures the film.

Thurs. Oct. 26
2, 5:30 & 8 p.m.

WARRENDALE. 1967. Directed and written by Allan King. Photographed by William Brayne. Produced for The Canadian Broadcasting Corporation. 105 min. An intimate, absorbing and unforgettable experience with the children and staff of House Two at Warrendale, a residential treatment center for emotionally disturbed children. Following the 8 p.m. screening there will be a discussion period with director Allan King.

Fri. Oct. 27
2 & 5:30 p.m.

MILLS OF THE GODS. By Beryl Fox. Produced for The Canadian Broadcasting Corporation. 60 min. An intelligent film on the Viet Nam conflict. Every sequence carries the integrity and conviction of the filmmaker.

Sat. Oct. 28
11:30 a.m.,
3 & 5:30 p.m.

HEY, LITTLE ONE. 1966. Directed by Gerald Cotts. 10 min. An amusing, compassionate look at the lives of teeny-boppers.

DESERT PEOPLE. 1966. Directed and written by Ian Dunlop. Produced by John Martin-Jones for the Commonwealth of Australia Film Unit. Distributed by Australian News and Information Bureau. 51 min. A rare and beautiful record of the daily life of two families of the Western Desert of Australia. In this arid region, the nomadic life and culture of the Aborigines have all but disappeared.

Sun. Oct. 29
2 & 5:30 p.m.

DARK LIGHT. 1967. By Peter Campus. 4 min. A young man taking a train ride with memories of the girl he loved. A mood is established and a tale told in a succinct and lyrical style.

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Sun. Oct. 29
2 & 5:30 p.m.

WEAPONS OF GORDON PARKS. 1967. By Warren Forma. Distributed by Contemporary Films, Inc. 30 min. The world of Gordon Parks, photographer, musician, author, is intensely realized by Warren Forma. Parks' vivid and significant commentary dramatizes what it is to grow up and live as a black man in this country.

SIGHET SIGHET. 1967. By Harold Becker. Music composed and performed by Jimmy Guiffre. Distributed by Harold Becker, Inc. 27 min. The story of a town and its terrible past as told by one of the 10,000 Jews of Sighet who survived the ovens of Auschwitz. The film is based on an autobiography of Elie Weisel and narraged by the author.

Stills and additional information available from Elizabeth Shaw, Director, and Linda Gordon, Associate, Public Services, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.